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[Price 2d.]

Wellingtoniana.—No 11.



THE HOUSE OF DE COSTA, NAPOLEON'S GUIDE.

It stood behind the centre of the Enemy, on the high road.



THE INN AT MONT ST. JEAN.

The English Centre was in front of the Farm of Mont St. Jean, in the rear of which the above Inn stood.

VOL. XXXIII.

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WELLINGTONIANA.—N^o. II.

[We cannot do better, on our first publication after another ANNIVERSARY OF WATERLOO, than continue the subject taken up in a recent Number of the *Mirror*, (see No. 948,) and present our readers with further illustrations of that remarkable and decisive battle commemorated last Tuesday. It is a subject of congratulation that the honoured instrument who was the hero of that day is yet amongst us, to give that event still a domestic and contemporary character; although, in respect of the carnage of the field, and its consequences on nations and dynasties, WATERLOO is a matter of history; one of the most emphatic pages in the chronicles of England; ay, of Europe and the world.]

General Muffling has published some remarks on this battle, which combine many elements of deep interest connected with the strategy and fate of the day, interesting not merely to the military, but to the general reader.]

"The position of the British army was good, but would have been much stronger, had the farm-house of Hugomont been situated in front of the centre, that is, on the high road of Genappe, instead of fronting the right wing. The buildings of the farm of La Haye Sainte were too small, and even had there been time sufficient to break loop-holes into the walls, the farm could contain only from two to three hundred men, and consequently could not have been made a point of moment.

"Buonaparte commenced the battle by advancing with the 1st corps from La Belle-Alliance upon the left wing of the British army—as it is generally believed by the French, in order to attack it; but this is highly improbable, because otherwise he could not at the same time have directed the 2nd corps upon the farm of Hugomont. It is much more probable that Buonaparte had originally intended to attack the centre, and that he directed the 1st corps upon Papelotte, in order that, by a movement with it to the left, he might deploy his force.

"When, about five o'clock, p. m., the battle appeared to be lost, by the inconceivable negligence of not detaching upon Lasne, to protect the right wing, which would have required no more than two battalions, Buonaparte grew silent and pensive. From the height on which he stood, the ridge is visible which runs along the Dyle of Wavre: one of his suit discovered the smoke of Marshal Grouchy's artillery. This cheered Buonaparte: calling for an experienced general near him, he asked what, in his opinion, was the distance of Grouchy's fire? The general replied, he could not precisely tell, but he believed it a league and a half.

"Buonaparte then exclaimed, 'La bataille est gagnée, il faut forcer l'aile droite, et jeter les Anglais dans les défilés de Wavre: Allons, la garde en avant!'

"This was another wild idea, and it was the last. From every quarter aides-de-camp brought orders to advance, and Marshal Ney

relates, in his letter to the Duke d'Otrante, how General Labeledoyère rode through the line, to spread the intelligence of Marshal Grouchy's arrival in the rear of the British and Prussian armies. By this time Count Bulow had attacked the village of Planchenoit, and part of it was taken; when reinforcements arrived, with orders from Buonaparte to attack. The French troops retook that part of the village which was lost, and advanced even beyond it.

"Had Count Bulow then been able to have maintained the village of Planchenoit, the French army had not got off with the loss of its artillery only, but part of the troops would have been compelled to lay down their arms. Both parties were aware of the importance of the post, and the struggle for it grew extremely violent.

"During the battle of Waterloo, or La Belle-Alliance, Marshal Blücher received intelligence of Marshal Grouchy's attack in his rear; notwithstanding which, he did not for a moment waver in his resolution to continue his attack upon Buonaparte. Perhaps the greatness of this determination has not been duly appreciated; what a common general would have done is not the question; but such a report might have induced the most distinguished commander to measures of precaution, nay, to convert a powerful attack into a demonstration; and in both cases the fate of the battle would have been extremely precarious.

"May not Buonaparte, after discovering Grouchy's fire, have calculated, that the movement of that general, by paralyzing the Prussians, would enable him, unmolested, to fall upon the British?

"On the supposition that the Duke of Wellington had been beaten, and that during the battle (which was certainly not impossible) Marshal Grouchy had arrived by Limale, at Chapelle St. Lambert, the situation of the Prussian army, it will not be denied, could not easily have been more hazardous. In that case, defiles separated the 1st corps from the 2nd, the latter from the 4th, and this again from the first, and the enemy stood between all the three, and the 3rd. By the incessant rains during two days, the by-roads through the forest of Soignies were almost impracticable for artillery, and would, perhaps, have been in the enemy's hands. From all this, an experienced general would infer, that the safest operation was, to collect the strength of the three corps on the platform of La Belle Alliance, and to attack Buonaparte.

"The Duke of Wellington's perseverance and unshaken heroism on this great day merit the admiration of his cotemporaries and of posterity. It had been concerted, that the Prussian army should attack about two o'clock, but it was not till half-past four that the first cannon shot was fired."

[General Muffling enters into a consideration of certain charges brought against the allied

field marshals, which he analyzes under eight heads. One of the most serious, involving a consideration of the skill and forethought of the Duke of Wellington in the choice of the field, and the disposition of the allied troops in the seat of war, is thus disposed of:—]

"It is imputed to the Duke of Wellington as a great fault, that on the 18th he allowed Prince Frederick of Holland to remain at Halle; thus depriving himself of 18,000 men, who might have been so great a use to him in the battle.*

"The Duke of Wellington having resolved, on the 17th, to retire to the position of Mont St. Jean, was yet uncertain whether he should be able there to accept a battle against Buonaparte, or to be compelled to retreat still further.

"This arrangement included the following considerations:—

1. The covering of Brussels.

2. The basis of a farther retreat

3. Such dispositions as afforded a field of battle, not indispensably requiring that the whole army should be assembled in the position, but its simply retaining possession of the field, because it yet remained to be decided whether a battle would take place or not.

"From the maps of that part of the Netherlands, it appears that three principal roads lead from Quatre-Bras to Brussels; that of Genappe and Waterloo; that of Nivelles, Braine-la-Leud, and Alsemberg; that of Nivelles and Halle.

"The necessity of occupying the great high road by Halle, on the retreat of the 17th, cannot be questioned; and thus, if it should become necessary, a farther retreat was provided for, in three columns, upon Brussels. Here the question is, what road could the enemy take with his left, to advance by Halle upon Brussels?

"At all events, he must go by Nivelles; thence three roads lead to Halle; the first, by Braine-le-Compte and Tubize, four German miles; the second, by Tubize, two miles and a-half; the third, by Braine-le-Chateau, two miles.

"Now Tubize lies at an hour's distance from Braine-le-Chateau. A corps of 18,000 men, with its right upon the heights along the Vale of the Senne, so as to be able to cannonade Tubize, and with its left upon the heights behind Braine-le-Chateau, will fill up this position. In front runs the brook, taking its origin near the farm of Hugomont, in a deep valley. Here, it would appear, that Prince Frederick of Holland might have stood better, because he was only two hours' march from Braine-la-Leud, and by Wautier.

* The Duke's foresight, it is said, was fully justified by the event; for on the morning of the 18th, one British brigade, and the Hanoverian brigade of Colville's division, were ordered to occupy the road from Braine-la-Compte to Halle, the enemy having actually moved a force in that direction.

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braine had a road as good as any by-road to be met with in this country.

"The high road of Braine-le-Compte, by Tubize and Halle, crosses the Senne at Tubize. Preparations, therefore, were necessary for blowing up the bridge, and every measure was to be taken to detain the enemy, should he attempt here to flank the right wing.

"The motive for placing Prince Frederick at Halle, perhaps was, it being already known to be a good position, and because three high roads united at Halle; it was thus meant to secure the enemy's inability of undertaking anything against Brussels. In regard to Halle, the following calculations may be made:—

"Halle is at four hours' distance from Braine-la-Leud; of course the Prince must have arrived at the latter place seven hours after the Duke's despatching orders from the position at Waterloo.

"It being decided on the evening of the 17th, in the first place, that the Duke would accept the battle; in the second, that the enemy was not advancing upon our extreme right, because he had not at all pursued us on the high road of Nivelles; why did not the Duke of Wellington in the night transmit orders to Prince Frederick, who in that case could easily arrive in the position on the 18th at noon?

"Granting all this, nay, even more, granting that this measure was dictated by every military principle, let us not forget the following considerations:—

"In the first place, as has been already observed in the narrative of the preparations for the battle of the 18th, that the Duke of Wellington had pledged himself to Marshal Blücher to accept the battle, if the Prince would approach with two corps to support him.

"Whether the Duke of Wellington, in computing the force necessary to oppose the enemy, had reckoned on the possibility of calling Prince Frederick to the battle, is not known; but this much is certain, that, conformably to Prince Blücher's answer, more troops must have appeared at the battle than the Duke originally expected; and this possibly may have decided him to let Prince Frederick remain at Halle, as his presence was less necessary at Mont St. Jean, from the hopes there were of great aid from the Prussian army.

"In the second place, how important it was for the King of Holland to preserve Brussels, it is unnecessary here to discuss. The political importance of that possession may be collected from the confidence with which, while he advanced, Buonaparte relied on his friends in the Low Countries. The King of Holland having 30,000 men with the army, it may easily be imagined, that the Duke of Wellington would make every effort to cover Brussels, in order to avoid the reproach of having neglected anything contributing to the protection of the capital."

Return of the Killed, Wounded, and Missing, of the British and Hanoverian Army under the Command of Field Marshal the Duke of Wellington, K. G., in the Battle fought at Quatre Bras on the 16th June, 1815.

[From Col. Gurwood's "Dispatches of the Duke of Wellington."]

	Officers.	Sergeants.	Rank and File.	Total loss of Officers, Non-commissioned Officers, and Rank and File.	British.	Hanoverians.	Horses.
Killed . .	29	19	302	350	316	34	19
Wounded .	126	111	2143	2380	2156	224	14
Missing . .	4	6	171	181	32	149	1

On the Retreat from Quatre Bras to Waterloo, on the 17th June, 1815.

	Officers.	Sergeants.	Rank and File.	Total loss of Officers, Non-commissioned Officers, and Rank and File.	British.	Hanoverians.	Horses.
Killed . .	1	1	33	35	26	9	45
Wounded .	7	13	112	132	52	80	20
Missing . .	4	3	64	71	30	32	33

In the Battle fought at Waterloo on the 18th June, 1815.

	Officers.	Sergeants.	Rank and File.	Total loss of Officer, Non-commissioned Officers, and Rank and File.	British.	Hanoverians.	Horses.
Killed . .	116	109	1822	2047	1759	288	1495
Wounded .	504	364	6148	7016	5892	1124	891
Missing . .	20	29	1574	1623	807	816	773

	<i>Killed.</i>	<i>Wounded.</i>	<i>Missing.</i>
Total	2452	9528	1875

The greater number of the men returned missing had gone to the rear with wounded officers and soldiers, and joined afterwards. The officers are supposed killed.

CHARACTER OF THE ENGLISH.

THE following remarks on the English character, are extracted from *A Constitutional English Catechism*, published in 1766:—What kind of people are the English? A nation generous, brave, free, and restless.—Are they happy? Excessively: and most so when they think they are on the brink of ruin.—How do you class them? The most general and natural division is into rich and poor, wise men and fools.—Is England fertile in statesmen? No country is more so.—Where do they inhabit? In the day-time behind a counter; in the evening, at a coffee-house, tavern, or ale-house.—Are there many patriots in England? Many pretended ones.—How many real ones? One in a century.—What is fashion? An agreeable tyrant.—What is its progress? It begins with the vain, is improved by the silly, and stops with the wise.—What does it regulate? The dresses of the ladies; the philosophical and political tenets of the men; the hour of meals; and the value of toys. Besides which, it regulates and fixes the taste of the town.—Are there many laws in this country? So many that they serve to perplex one another.—What is the duty and business of an officer in the army? In time of peace to saunter from tavern to tavern, and from coffee-house to coffee-house; from the court to the play, from the play to Vauxhall, from Vauxhall to Ranelagh, and from Ranelagh to Hyde Park.—What is their duty in time of war? To be ready to go to the freezing regions of Newfoundland or Hudson's Bay, or to the burning climes of Senegal or Granada; and, when there, for a certain daily stipend, to stand patiently as a mark to be shot at, until he is bid to move, and then to kill as many people, whose faces he never saw before, as he possibly can.—What is good nature? Squandering one's fortune on gamblers, and intimate friends of half a day's standing; and finally reducing one's self from a state of ease and affluence, to one of indigence and beggary.—What is good fellowship? Being drunk every night, and shortening one's small portion of life, at least a dozen years, by various excesses.—What profit does it bring to a man? He is called a jolly dog, an honest fellow, and has not the trouble of thinking.—What is politeness? Swearing with a good grace; never giving the lie; forgetting one's old acquaintance: and spending twice one's income.—What are the chief curiosities in England? An author with a second suit of clothes, an economical theatrical hero, an honest lawyer, and a man of parts, wit, and learning, with a thousand a-year.

W. G. C.

CURIOUS BEQUESTS.

From the Reports of the Charity Commissioners.

BUCK'S CHARITY.

ROBERT BUCK, by his will, bearing date 17th November, 1620, gave to Martin Lumley, and 16 others, members of the Daper's Company, his message called Caring, in the parish of Leeds, or Langley, in Kent, and eight acres of land there in trust, to permit the company of Dapers to receive the rents, and apply the same as follows, viz.—that the reuter-warden should yearly, within 40 days after Michaelmas, pay to the two younger master-wardens, 20*l*. at the least, who should therewith purchase 13 yards of broad Kentish cloth, of decent mingled colour, at 10*s*. a yard, or thereabouts; 16 yards of Devonshire kersey, of mingled colour, of 6*s*. 8*d*. a yard, or thereabouts; 15 yards of broad baize, black, of 2*s*. 6*d*. a yard; 15 yards of black cotton, of 8*d*. a yard; 9 leather sheepskins, dressed in oil, of the price of 12*d*. a piece; 6 yards of slac cloth, of the price of 18*d*. a yard; 4½ ells of brown holland, of 3*s*. 4*d*. per yard; 2½ ells of roan canvass of 10*d*. an ell; 3 Monmouth caps, of 2*s*. 6*d*. each, and 3 felt hats for women, of 6*s*. 8*d*. each, or thereabouts; all which cloth, &c. with 3*l*. in money, he directed the two younger master-wardens should bestow as follows; namely, that they should send the said cloth, &c. and money from London, to Hollington Hall, in the parish of Ugley, in Essex, where he was born, there to be delivered to such of the surname of Buck as should be owners of, and inhabit the said Hall; and that he or they, with the church-wardens of Ugley, should divide the same in six parts, and bestow the same the first year to the three poor men, and three poor women, of the parish of Ugley, who should have dwelt there for four years preceding; namely, to each of the said three men 1½ yard of broad cloth, and one for lining for coats, 2½ yards of Devonshire kersey, to make long slops or breeches, and 4 yards of black cotton, and 3 sheepskins, to line the same, 1½ ell of brown holland, to make them doublets, and 3 yards of Jean fustian, and ¾ of an ell of roan canvass, to line the same; one Monmouth cap, and 10*s*. a piece to make up their apparel, and to buy them hose and shoes; and to each of the said three poor women the residue of the said clothing, in the manner therein particularly specified, together with 10*s*. each in money; and he directed that the same should be given the second year by persons of the surname of Buck, with the assistance of the churchwardens and overseers of the parish of Manendine, in Essex, to three poor men and three poor women who should have dwelt there for four years preceding, in the same manner as directed to the parish of Ugley; the third year to the three poor men and 3 poor women of Stanstead Mountfitchett, in Essex, and so in suc.

cession yearly for ever. And it was provided, that in case there should be no person of the name of Buck at Bollington Hall, the persons of that name dwelling in a messuage called Wardes, in the parish of Ugley, with the churchwardens of the parish whose turn it should be to receive the same, should choose the men and women, and divide the gifts amongst them; and that when the name of Buck should cease there also, then that the churchwardens of the respective parishes, together with the four of the most ancient freeholders or copyholders in each, should nominate the poor men and women, and distribute the cloth amongst them; and he further directed, that out of the rents of the said lands, the renter of the said company should, monthly, on the 1st, 2nd, or 3rd of every month, pay to eight poor widows inhabiting in the company's almshouse in Beech Lane, 2s. 6d. each; and further, that the said trustees should, out of the rents, pay yearly to the two younger master-wardens for their pains, 10s. a piece, to the clerk of the company, 6s. 8d., to himself, 6s. 8d., to the beadle, 3s. 4d.; and that the remainder, whatever it should happen to be, should be yearly paid over to the four master-wardens, to be locked up in the company's chest, for the repairs of the said estate, when necessary, or to such other charitable uses as to the said master-wardens and assistants should seem expedient. And it was provided, that when the trustees should be reduced to four or five, the survivors should convey the lands to 20 other free drapers, to be nominated by the master-wardens and assistants on the trusts aforesaid, with course, should be holden until the master-wardens and assistants should be pleased to procure the same to be amortized to the said Corporation of Drapers by their proper style of corporation.

A copy of a Deed of Feoffment is entered in the minutes of the Court of Assistants, bearing date 24th December, 1644, whereby Sir Henry Garway, one of the trustees named in the donor's will, conveyed the devised premises to Thomas Adams and 19 others, their heirs and assigns, on the trusts of the said will. It does not appear that there has been any subsequent conveyance, but the company have acted as trustees.

The farm at Caring consists of a large old Mansion-house, in a very dilapidated state, and 98 acres of land, let to George Catt, as yearly tenant, at the rent of 140*l.*, at which rent he has held it from 1827.

Out of the rent, cloth and other articles are provided annually, under the direction of the wardens for the three parishes of Ugley, Mandentine, and Stansted Mountfitchet, in rotation, and precise articles prescribed by the testator being provided as nearly as possible.

On the 5th of November annually the articles are packed up at a meeting of the war-

dens, with 3*l.* in money, and sent for distribution to the churchwardens of the parish which may be entitled to the charity in that year.

The following payments are also made on account of the almspeople in Beech Lane; viz. towards the stipends of the almspeople 12*l.* a year, which is carried to the account of the charities general, the expense of the repairs of the almshouses, the yearly sum of 2*l.* 8*s.* for water rate, and the cost of the four chaldron of coals.

There is also paid 2*l.* a year, in the proportions directed by the donor, to the several accounts of the wardens, clerk, beadle, and porter. The residue of the rents, if any, after these several payments, is carried to the account of "The Company's Income;" and if the balance is against the charity, it is carried on to the charity account for the year ensuing.

In the six years ending 31st December, 1835, the average cost of the clothing provided for the three parishes in Essex, was 31*l.* 2*s.* 6*d.* per annum; of the repairs of the almshouses and the farm, including insurance (but exclusive of about 480*l.* lately expended in building an oasthouse on the farm), 22*l.* 2*s.* 6*d.*; and the average of coals for the almshouses, 7*l.* 8*s.* 5*d.* In the 10 years from 1820 to 1829, the amount carried to the company's income was 97*l.* 9*s.* 9*d.*; and from 1830 to 1835 (six years), 282*l.* 6*s.* 5*d.* P. Q.

POPULAR VIEW OF NATURAL HISTORY.

BY JAMES H. PENNELL.

(Continued from page 357.)

To persons engaged in the FISHERIES, a knowledge of not only the habits of fish, but of other creatures, is necessary to ensure better success.

The fulmar petrels (*Procellaria glacialis*), are watched in their flight by the whalers, for those birds indicate the spot where the whales are most numerous, by their crowding to the spot where they first rise on the surface of the water.

"In the Isle of Man," says the Rev. W. B. Clarke, "the gull is looked upon as sacred; and there used to be, so late as 1820, when I remember an instance of the kind, a fine of ten shillings levied on all persons who killed one. This protection of the bird arose from self-interest; for herrings are the staple commodity of the island; and the sea-gulls, who are the pilots of the herring fleet, invariably hover over a shoal of herrings, and so direct the fishermen where to cast their nets."—(*Magazine of Natural History*, vi., 148.)

"The FINE ARTS owe their choicest beauties to a taste for the contemplation of nature. Painting and sculpture are express imitations of visible objects; and where would be the charms of poetry if divested of the imagery

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and embellishments which she borrows from rural scenes? *Painters, statuary, and poets*, therefore, are always ambitious to acknowledge themselves the pupils of nature; and as their skill increases they grow more and more delighted with every view of the animal and vegetal world."—(*Dr. Perceval's Moral and Literary Dissertations.*)

To painters of landscapes, animals, or of plants, a knowledge of *Natural History* and a habit of observation, would be highly useful. "There is no defect so common," observes Mr. Loudon, "in painted or engraved landscapes, as the want of distinctive characters in the representation of trees. With the exception of Constable, Nasmyth, Robson, Strutt, and a few others, most artists appear to content themselves with producing variations of a few general and vague forms of masses of foliage, trunks, branches, and spray; it seems to be enough for them to produce a tree, without attempting to represent any particular species, or considering that to give a true idea of nature, the spectator ought to be able to distinguish the sort of tree in the picture with the same facility with which he distinguishes it in reality. Why trees should not be represented with the same truth and fidelity as animals, buildings, or other objects, there can be no good reason assigned; and the only way of accounting for it is, by the general residence of the landscape-painter in cities, and the very little attention paid by most of them to *Natural History* as a science. Were this study to enter into the education of the landscape-painter, as much as that of general history enters into that of the historical painter, we should not so frequently have to regret, in the works of our first artists, not only violations of truth and nature in the kind of trees, but in their situations in regard to soil, surface, water, and other trees or plants. A little knowledge of botany would prevent artists putting spring and autumnal plants in flower or fruit in the same picture, placing the plants of woods and shady places in open sunshine, and committing a number of similar violations of nature. The combined knowledge of indigenous zoology, geology, and botany, ought to be considered as essential to the landscape-painter as it is to the cultivator."—(*Magazine of Natural History*, i., 37.) Another excellent writer, when speaking of the importance of botany to artists who give pictorial representations of trees, well observes, that, "As every genus, and even every species of tree, has its peculiar *port* or general aspect, it is highly desirable that artists, and young persons who have a taste for sketching from nature, should make themselves acquainted with the especial characters by which trees are distinguished from each other, so as to be enabled to recognise them at a distance. This is best attained

by making an individual tree of each genus, most likely to be met with in the scenery in which the artist is placed, the subject of a particular study, not only when in full leaf, but when entirely deprived of foliage. Let us, for instance, contrast the *port* of the elegant birch, 'the Lady of the Woods,' with that of the horse-chesnut; what a difference do we observe between the slender and graceful twigs of the former, and the stout, but beautifully-arranged branches of the latter! Paintings which in other respects may be considered as excellent productions, are often deprived of much of their beauty and perfection from the artist not having been able to convey, with accuracy, the different characters of the trees which he has introduced."—(*Mirke's General Observations on Vegetation*, p. 91, note.)

When the elephant walks, it does not simultaneously move its right fore-leg and left hind-leg, or its left fore-leg and right hind-leg, as the horse and most other quadrupeds do when they walk; but it advances the left fore and hind legs, or the right fore and hind-legs together at each step. Thus, in short, it moves both legs on the same side at once. This is one among many facts in natural history which should be remembered by the sculptor and the painter. From an ignorance of this fact the artists employed to illustrate Daniell's *Oriental Annual*, and Jardine's *Naturalist's Library*, (plate 3,) have represented the elephant in the attitude of trotting like a horse.

Artists unacquainted with the forms and habits of living creatures may, in spite of these arguments, continue to draw paradoxical beings existing only in their crude imaginations; but such productions, they may be assured, will ever be unpleasing and disgusting to those who admire things that exist in nature. It is only by a careful examination of animated beings in their native haunts, and the entertainment of a laudable desire to portray them with strict fidelity, that artists can ever expect to gain such high praise, such warm encouragement, as is bestowed on an Audubon, and on other artists who, after attentively and closely observing Nature, represent her with the utmost adherence to truth.* It is so common to see paintings of small birds and insects nowhere to be found in nature, though bearing some slight resemblance to existing species, disgracing public exhibitions and private collections, that one would almost believe that the designers of them ignorantly supposed that

* A flippant writer in the *Library of the Fine Arts* thus speaks of those who would have fidelity in zoological drawings:—"To paint to please the multitude,—namely, 'the senseless little and the ignorant great,' it is incumbent on the painter to represent nature so ably, that if the picture portray a cat, a dog will snarl at it; or if it represent a dish of fish, a cat will pounce upon it."

the colours and forms of real humming-birds, real butterflies, &c., are accidental rather than alike and hereditary in the offspring of every species. Drawings of ideal beings, possessing no attractions whatever, save their gaudy colours, dishonour the designer, who can thus abuse his noble art by painting imaginary monstrosities, while Nature is everywhere displaying pleasing and beautiful realities. These remarks, which I trust will not be deemed offensive, for though they censure they convey advice, are equally applicable to the productions of the sculptor and others, who would evince more taste were they to endeavour to transmit to posterity, accurate models of beings co-existent with themselves, than of brain-born things, likely to elicit in future ages, much idle and profitless discussion on the probability of their having once existed.*

POETS who would attempt descriptive sketches of nature, or to decorate their pieces with similes derived from, or allusions to, natural objects and occurrences, should most certainly possess a knowledge of natural history, or a habit of correctly observing for themselves the objects on which it treats.

It is strange that the grand and beautiful objects of nature everywhere surrounding them, and the most obvious to their senses, have been so neglected by the poets. I say it is strange, because things which Nature herself has made poetical, are surely those which are the most appropriate for the pen of the poet, certainly more so than the art of gardening, which Darwin and Mason have treated of in poetry, or agriculture, and agricultural implements, which are the subjects of Virgil's *Georgics*. The mere sight of the beauties of Nature and of natural scenery, while it creates a feeling of wonder and delight, imparts to us a desire of giving utterance to our enraptured feelings; and if they be happily expressed, we have poetry, though perhaps not verse. If such things are to be described in poetry, they must be seen, they must be enjoyed; for though scenery, and the sensations it might create, may be imagined, and described from the imagination, yet how poor and insignificant they are when compared to the real scenes of Nature, and the real enjoyment of them!

Some of those poets, whose minds have not been attuned to the enjoyment of nature, and have, therefore, been more successful in compositions relating to very different subjects, have asserted that natural descriptions are not best adapted to poetry. But one of the best and most original poems in our language, — Thomson's *Seasons*, — proves that a good poet, who is also an original

observer, can treat such subjects with the utmost felicity. But there can be little doubt that Thomson, when we consider his almost unexceptionable accuracy, had actually observed and studied the works of nature in her own woods and fields.

Dr. Aikin observes, that "The animal race, who, in common with man, have almost universally somewhat of moral and intellectual character; whose motions, habitations, and pursuits, are so infinitely and curiously varied; and whose connection with man arises to a sort of companionship and mutual attachment, seem on these accounts peculiarly adapted to the purposes of poetry. Separately considered, they afford matter for pleasing and even sublime speculation; in the rural landscape they give animation to the objects around them; and viewed in comparison with human kind, they suggest amusing and instructive lessons." (*Essay on the Application of Natural History to Poetry*, 1777, p 33.) Many animals and plants are hardly ever noticed in poetry, while the nightingale, the lark, the rose, and the lily, and some few others, are frequently the subjects of poetry, and afford it many similes, — so frequently, indeed, as to sicken the reader. This sameness of subject, and this monotony of simile, can only be ascribed to the circumstance of the poets not being original observers of nature, but servile copyists of the descriptions of their predecessors.

"If poets have been inattentive to the real state of nature in their own country, it cannot be expected that their pictures of foreign regions should be accurate and characteristic. Yet were they sufficiently qualified by their own observation, or the authentic accounts of others, for the attempt, it is obvious that no source could be so productive of novelty, as the description of countries where almost every object is new. Such to the inhabitant of a temperate climate, are the polar and tropical parts of the globe. It is highly to the credit of Virgil's genius, that he first among the ancient poets ventured to transport his reader into a new world, and place the soft Italian amid the rigours of a Scythian winter.* His description of this dreary scene has been thought so just and lively, as to be very closely imitated by the natural Thomson; who has, however, according to his usual manner, greatly improved upon it, by the addition of new circumstances. * * * * * Every scene of nature, foreign or domestic, affords objects from whence an accurate survey may derive new ideas of grandeur or beauty. Where a careless eye only beholds an ordinary and indistinct landscape, one accustomed to examine, compare, and discriminate, will discern figures and groups, which,

* I learn that at the congress of the German naturalists, at Bonn, in Sept. 1836, Dr. Priorie read a memoir on Natural History as applicable to the fine arts. — J. H. F.

* *Georgic*, iii. v. 312, et seq.

judiciously brought forward, may be wrought into the most striking pictures." (*Aikin's Essay*, p. 139.—154.)

If it be true that several poets have done much to increase our love of nature, it is equally so that they have been instrumental to the propagation of superstition and error, not always easy to eradicate, particularly when contained in celebrated poems. The productions of some of the best poets, ancient and modern, want much of the force and beauty which it was intended they should possess, owing to a want of truth in their zoological and botanical allusions and similes. The poems of Shakspeare, Spencer, Milton, Pope, Byron, and other bards now at rest in their tombs, though beautifully and minutely true to nature in most instances, do often fail from this cause to make that impression upon the mind of the naturalist, which they make upon the mind of the ordinary reader, unacquainted with natural history, and not in the habit of observing, and who, therefore, is incapable of detecting such errors. Some of our present poets, as Wordsworth, Howitt, and others, appear to be shrewd observers of nature, and their productions consequently obtain the admiration and praise of not only the worldly many, but the philosophic few—the lovers and students of nature.

"As it is the business of every figure of comparison either to illustrate or to enforce the simple idea, it is certainly requisite that it should be founded upon circumstances to which the mind of the reader can assent; otherwise it can produce little effect. The writer of the *Scribleriad* [Mr. Cambridge] gives a ludicrous example of a simile built upon fiction:—

Thus have I seen in Araby the blest
A phoenix couch'd upon her funeral nest;

a sight which neither the author, nor any one else, ever did see. Obvious as the absurdity here is, the following passage in Milton's *Paradise Lost*, though written quite in the spirit of that divine poet, stands upon the very same ground of censure:—

'As when a gryffon thro' the wilderness
With winged course, o'er hill or moory dale
Pursues the Arimaspian, who by stealth
Has from his wakeful custody parloined
The guarded gold.'

Aikin's Essay, p. 29.

Poets who commit these violations of truth and nature, endeavour to defend themselves from censure by referring to what is termed poetic license; "but if we reflect," as Dr. Aikin observes, "on the danger of suffering falsehood and error habitually to intrude even in matters of the slightest importance, we shall scarcely give our assent to a license, as unnecessary as it is hazardous." (*Essay*, p. 25.) But in these days, when natural history is being so much disseminated, particularly through the medium of periodicals, from the *Magazine of Natural*

History, the *Magazine of Zoology and Botany*, the *Analyst*, and the *Naturalist*, down to the cheaper works, as the *Mirror*, the *Penny Magazine*, the *Weekly Visitor*, and numerous others, there can be no excuse for the poet who repeats the various errors which are so great a blemish in the poetry of the ancients. The repetition of such errors must either arise from an incapacity for original observation, or the existence of a bad taste,—a taste that delights in ignorance and therefore, despises truth.

"To a poet," says Dr. Johnson, "nothing can be useless. Whatever is beautiful, and whatever is dreadful, must be familiar to his imagination: he must be conversant with all that is awfully vast, or elegantly little. The plants of the garden, the animals of the wood, the minerals of the earth, and the meteors of the sky, must all concur to store his mind with inexhaustible variety; for every idea is useful for the enforcement or decoration of moral or religious truth; and he who knows most will have most power of diversifying his scenes, and gratifying his reader with remote allusions and unexpected instruction."

Pennant very justly observes, that the pursuit of natural history "would become no order of men better than our Clergy, as they are (or ought to be) the best qualified, and the most stationary part of the community; and as this is a mixed species of study, (when considered as physico-theology,) it is therefore particularly pertinent to their profession." And Mr Loudon says, "it would be altogether superfluous to insist on the suitableness of the study of natural history for a clergyman residing in the country; or to draw a comparison between the effects which this taste, and that for sporting, which was formerly prevalent among this class, are likely to have on the happiness of the parishioners. Compared even with a taste for classical studies, for drawing, painting, or any other branch of the fine arts, a taste for natural history in a clergyman has great advantages, both as respects himself and others. It is superior in a social point of view, even to a taste for gardening. The sportsman often follows his amusements to the great annoyance of his parishioners; the horticulturist exercises his gentler pursuit within his garden; and the classical or in-door student of any kind, secludes himself in his closet or his laboratory; but the naturalist is abroad in the fields, investigating the habits of birds, insects, or plants, not only invigorating his health, but affording ample opportunity for frequent intercourse with his parishioners. In this way, their reciprocal acquaintance is cultivated, and the clergyman at last becomes an adviser and friend, as well as a spiritual teacher."—*Magazine of Natural History*, vol. viii.—Preface.

EXTRACTS OF LETTERS BY MADAME CAMPAN TO HER SON.

WHEN first a beloved child, releasing itself from its nurse's arms, ventures its little tottering steps on the softest carpet, or the smoothest grassplot, the poor mother scarcely breathes; she imagines that these first efforts of nature are attended with every danger to the object most dear to her. Fond mother, calm your anxious fears! Your infant can, at the worst, receive only a slight hurt, which, under your tender care, will speedily be healed. Reserve your alarms, your heart-beatings, your prayers to Providence, for the moment when your son enters upon the scene of the world to select a character, which, if sustained with dignity, judgment, and feeling, will render him universally esteemed and approved; or to degrade himself by filling one of these low and contemptible parts fit for the vilest actors in the drama of life. Tremble at the moment when your child has to choose between the rugged road of industry and integrity, leading straight to honour and happiness, and the smooth and flowery path which descends, through indolence and pleasure, to the gulph of vice and misery. It is then that the voice of a parent, or of some faithful friend, must direct him to the right course. But good counsel, reiterated constantly in the same tone, may prove wearisome to his ear; while a thousand varied voices, melodious as those of the syrens, are tempting him to launch into the career which must prove fatal to his happiness.

Learn to know the value of money. This is a most essential point. The want of economy leads to the decay of powerful empires, as well as of private families. Louis XVI. perished on the scaffold, for a deficit of fifty millions. There would have been no debt, no assemblies of the people, no revolution, no loss of the sovereign authority, no tragical death, but for this fatal deficit. States are ruined through the mismanagement of millions, and private persons become bankrupts, and end their lives in misery, through the mismanagement of crowns worth six livres.

Render me an account of the expenditure of your money, not viewing me in the light of a rigid preceptress, but as a friend who wishes to accustom you to the useful habit of accounting to yourself.

Happy the woman, who in old age can say: "I am the mother of a worthy man, a useful member of society; and he, in his turn, will be the parent of a line of offspring who will never disgrace the honourable name they inherit."

A man should seek to gain information by travelling; he must encounter and endure misfortune; contend against danger and

temptation, and finally temper his mind so as to give it the strength and solidity of the hardest metal. All this cannot be effected in a sedentary life. It is a man's business to direct, to form, and to defend his fortune; it is a woman's task to obey, and to attend to her family and domestic affairs. The qualities suited to the female sex are so unfitted to men, that their utter condemnation is pronounced by the term effeminate.

Praise God, my dear, instead of uttering complaints: for without any feeling of bigotry, this habit of addressing our prayers and thanksgivings to a Power superior to any on earth, tends to elevate and enlarge the mind, to support us under affliction, and to render us humble and unassuming in prosperity.

Let me impress upon you the importance of attentive application to business; for that affords certain consolation, and is a security against lassitude, and the vices which idleness creates.

It is my intention to send you to England, where new manners, a new country, and a language which you cannot fail to admire, will afford inexhaustible sources of pleasure to you.

Be cautious how you form connexions; and hesitate not to break them off on the first proposition to adopt any course which your affectionate mother warns you to avoid, as fatal to your real happiness, and to the attainment of that respect and esteem which it should be your ambition to enjoy.

My dear son, be a man, and steadily pursue the straight and certain course which leads to honour and happiness. It is not a smiling path; but at the journey's end every reward and indemnity will await you. On the other hand, the career of vice is full of seductive charms. It is strewn with flowers, and smoothed by the fatal illusions of indolence and luxury; while the smiles of beauty, and the deceitful favours of fortune, combine to intoxicate the unwary victim, and to impel him onward to the brink of the precipice whence he is hurled headlong, never to rise again.

Great fortunes are amassed by little savings; and poverty, as well as ignorance, are occasioned by the extravagant waste of money and time.

My affection for you, my dear Henry; is still as actively alive as when, in your infancy, I patiently removed every little stone from a certain space in my garden, lest when you first ran alone, you might fall and hurt your face on the pebbles. But the snares now spread beneath your steps are far more dangerous.

Probably, my dear Henry, I am the first governess who ever ventured to say to a young girl of fifteen, "Miss, you are handsome, very handsome. I choose to be the first to

address this complement to you, because I shall add to it the assurance your beauty will soon decay. In the duration of human life, beauty lasts no longer than the bloom of the rose, which we see fading in the evening, while we regret that we did not pluck it in the morning. You are handsome, I say again, but I add, with equal truth, that you are silly, vain, giddy, ignorant, and somewhat unfeeling. Remember that all these faults, instead of vanishing in a few years, like your beauty, will increase with age, and be a torment to yourself, and to all connected with you, when your face will not retain a single handsome feature."

"You are clever, my dear Henry, very clever. But let not this flatter you. Talent is almost always a fatal gift, when unguided by prudence and industry. When it escapes from the controul of reason and virtue, it is a flame which, destroying every thing within its reach, and the thick smoke which it emits, distorts every object, and prevents us from seeing the road to happiness, if the flame be not employed to kindle the torch of reason, which can alone guide and direct us. Libertines, spendthrifts and gamblers, are almost all clever. My father used to say, that in France, talent was to be found every where; but that, like a bill of exchange, it was of no value unless indorsed by reason."

Conscience is one of the most extraordinary circumstances of our moral existence; and the attentive consideration of it, is alone sufficient to check impiety. It is a divine sentiment, which always acts in a way distinct and separate from our passions: it cannot subdue them, unaided by reason; but it never fails to appeal to man, even at the moment when he is influenced by the delirium of passion.

The pious moralist contents himself with exhorting us to listen to the voice of conscience: thus we say, conscience speaks, and the expression is perfectly correct. What must be the power of that inward voice, when it is heard by the murderer, about to immerse his hands in the blood of his fellow-creature; or, when it appeals to the profligate, who, with the help of a few pieces of ivory, would sacrifice his own and his wife's fortune, and deprive himself of the means of educating and maintaining his young family. Conscience never leaves the guilty at rest, though their crimes be unknown to all, save themselves. It banishes sleep from the down pillow of the tyrant; and not even the stillness of his curtained couch and carpeted chamber, can lull him to repose. Tranquillity of conscience eases the anguish of the man unjustly accused, and gives him fortitude to bear unnumbered punishment.

New Books.

The Translations of Goëthe's Faust.—With twenty-nine Engravings on Steel, by Moritz Retsch. Black and Armstrong.

A new translation of this literary miracle has just appeared, which will, we think, throw into partial or complete oblivion most of the attempts to depicture the mind of Goëthe.

The author of the recent version is Mr. J. Birch, well known as a profound German scholar. So far, the author has no mean advantage, we opine, over those who, in order to *translate*, have begun by *studying* the language! Such school-boy exercises can at no time lay claim to any sustained reputation. But, then, German is so little known in this country, that he who is best entitled to encomium is by no means sure of his reward. It is fitting, then, that those who can appreciate, should speak out boldly, and with an entire absence of prejudiced reserve, when a new attempt at developing the mind of the mighty magician is undertaken by one whom a "foregone conclusion" would shadow forth as *competent* to his task.

Mr. Birch, we are informed from good authority, spent the earlier part of his life in Germany; so that, in translating, he *feels* like a native of that country, while he *speaks* like an Englishman. He is, moreover, an elegant classic, and, what is of greater value, (because, in the present instance, more essential than all the rest,)—a *Poet*.

We are not among the number of those who, willing to conceal an incompetency to the task of criticism, pick out *level* passages in a work rife of sublimity and pathos, in order to obtrude with a sneer some rhythmical deformity; no, we despise the soul which can lend itself to such malignant evasion. How easy would it be to degrade Shakspeare, (were he an aspirant,) by holding up as *ample characteristics* of his style, the common-life passages of the Tempest, Romeo and Juliet, Troilus, Anthony, &c.!

We can assert that, wherever such passages occur in Goëthe, Mr. Birch has rendered them word for word and measure for measure: a remark which will apply equally to the lyrical portions, and those of sustained and magnificent soliloquy. He is, in truth, most deeply imbued with Goëthe's mode of thought; and therefore it is that, in this translation, is excited all that varied and intense interest which so charms in the original.

We do not intend entering into a critical analysis of a poem *second to none*, for this labour has fallen into more accomplished hands; but we may, without presumption, assert, that those who would behold "Faust" made *intelligibly English*, will do well to consult the translation under review. We

can further observe, that the work is superbly printed and "got up," and is embellished with a set of designs by the celebrated Retsch, charming in character, and engraven with wonderful delicacy and spirit by Mr. John Brain.

In confirmation generally of what we have said, we quote, first, a few lines from the beautiful soliloquy of Faust, after the meeting with Margaret in the summer-house:—

A WOOD AND CAVERN.

FAUST. (*Alone.*)

"GREAT SPIRIT! thou gav'st me,—gav'st me all
That I did ask of thee.—'Twas not without result
That thou in flame did'st manifest thy presence.
Thou gav'st me, splendid Nature, for a kingdom,
With power to feel and to enjoy her beauties.
No cold astounding view did'st thou vouchsafe;
But kind indulgence, to dive deeply
Into the recesses of her treasury,
As into
The bosom of a friend, to gaze and all behold!"

How exquisitely tender, how prodigal of the true poetry of the heart, is the last line of the above passage!—The simplicity of Margaret's character is most felicitously preserved.—That moment of passion in the garden after she has plucked off the petals of a flower to discover whether he loves her,

"He loves me,—loves me not."

is purely Goethe; and, need we say, most subduingly sweet.

FAUST.

Dost understand the meaning of,—He loves thee? —
(*He takes both her hands in his*)

MARGARET. (*With tremour.*)

I fear to understand!

FAUST.

Oh tremble not! but let this look, this pressure
Of my hands more truly and eloquently say,
What is that passion which is beyond the power
Of words to convey!—
That languishing sensibility!—that holy rapture!

Whose end would be madd'ning dismay.
No,—no end!—no end!

We now conclude with one brief remark, which we make only after very mature consideration:—Mr. Birch has done for Goethe, in English, what Schlegel, in German, has done for William Shakespeare—he has given us the *honest translation of a brother Poet*.

Arts and Sciences.

MR. N. DUNN'S MUSEUM OF CHINESE
CURIOSITIES, AT PHILADELPHIA.

[We gave in the two last numbers, a description of the Museum of French Arts and Manufactures at Paris; and we have now the pleasure of presenting our readers with interesting particulars of the Museum of Arts and Manufactures of the Chinese, at Philadelphia, which we trust will be acceptable to them, developing, as they do, much hidden knowledge of those extraordinary people.]

Europeans have never succeeded in transporting a perfect or even a very respectable collection of Chinese curiosities. Those impressions which would be received by a resident who had enjoyed the rare privilege of unrestrained intercourse with the better classes of Chinamen, have been denied to foreigners. It has been too much the custom of the natives and their visitors, mutually to despise each other, and for both to seek for little further communication than that which the nature of their commercial transactions demands. The consequence has been, that the articles exported have continued to be principally those only which European and American every-day life have required; while strangers have limited their purchases to the common articles made to suit a foreign demand and taste, and their intercourse to the classes of natives who are appointed by government to serve or to watch over them. A few streets of the "outside" city of Canton are generally visited, and the stores in the vicinity of "Hog-lane," a place frequented by foreign sailors, are ransacked for the well-known manufactures of gew-gaws, successively carried off by every new comer, but possessing little novelty in any sea-port. The interior of the City of Canton even is a sealed book; how much more then the interior of China itself. This being the case, it became an interesting problem, as the Chinamen refuse to admit us in, how it would be possible to bring out what it was so difficult to get a sight of; in other words, as foreigners were not permitted to inspect the workshops, the houses, private apartments, and manufactories of the empire, what was the next best thing that could be done to enable those outside the walls, and at home, to become acquainted with the domestic affairs and tastes of these recluses. Certainly little could be expected from the natives, unless other methods than those heretofore practiced could be adopted.

Nathan Dunn, Esq., of Philadelphia, who had reflected much upon this subject, and who, in the course of the very successful prosecution of his business at Canton, had learned to respect the ingenuity, and when called forth, the intelligence of the numerous Chinese with whom he was daily in contact, happily conceived the idea of transporting to his native shores, every thing that was characteristic or rare, whether in the natural history, or the natural and artificial curiosities and manufactures, no matter how costly they might be. And now came efficiently to his aid, those requisites that had been but too frequently wanting in the officers of the East India Company, or their agents, who had made the attempt to procure such a collection, but had failed. Mr. Dunn, who, it will be admitted by every one on the spot, had conducted himself toward all classes in

a manner to win their esteem and confidence, and to whose house and table were introduced so many of the most distinguished officers of government, either temporarily or permanently at Canton, soon discovered that it was in his power to obtain favours not usually granted to strangers. One after another he procured, either by purchase or as presents, those rare and costly articles constituting his collection: how many of these are *perfect novelties* even to thousands who have visited China, let those decide who have an opportunity of doing so. For one, Mr. Dunn is free to say, that but for the insight thus obtained, he should have remained as ignorant of the subject as other travellers. It is with a view of imparting a portion of this satisfaction, that we venture to extract the following interesting particulars, as given in *Dr. Silliman's American Journal of Science and Arts*, No. 72.

Without further preface, we shall proceed to notice very briefly some of the peculiar features of this novel exhibition, enumerating a very small portion of the contents of the three hundred cases from which it has been now for the first time unpacked. The following are the principal groups.

The Entrance Saloon, of China work, forms a vestibule, through the centre of which you enter the great saloon, one hundred and sixty feet in length, by sixty-three in width, and twenty-four feet in height, with a double colonnade; to the right and left of which are the numerous cases containing specimens of all that is rare, curious, or common, to be procured in the celestial empire. This screen is such as is common among the wealthy Chinese, in partitioning off a very large saloon from the remainder of the great ground floor of their houses. It is richly gilt, and ornamented with Chinese paintings on silk, inserted in the panels; and is mounted above with small square gilt apertures; in these latter are inserted paintings of boats and gorgeous flowers. The screen forms a beautiful termination to this end of the room; the full effect bursts upon the eye of the visitor after passing the folding door. Hours, nay, days and weeks, may be profitably employed in examining the details within this magnificent saloon, which brings the most populous nation of Asia at once before the view of the spectator.

Accurate Likenesses in Clay.—The visitor is first attracted by the accurate and characteristic whole size Chinese figures of various rank, from the mandarins to the coolies, from women of distinction, to those sculling their boats on the rivers. These are in number seventy or eighty, and were made by a very experienced artist in this line, from living subjects. The material of the faces and hands is a prepared substance, so well adapted

to the operation of moulding, as to take the impression perfectly and retain it permanently; the faces are coloured to nature, mounted with hair, &c., and each presents a speaking countenance in a style of art perfectly novel in this country or Europe. These figures are neatly arranged in groups, arrayed in their appropriate costumes, some of them extremely rich, while others exhibit the working and every-day dress of the lower orders.

The effect of this department is to exhibit to the spectator the inhabitants of China as they really exist. Great care was taken in procuring the likenesses, and about three years of the time of the proprietor were occupied in bringing them to perfection; his head carpenter, and other workmen about the factories, were pointed out to Mr. D., and many conspicuous characters of China street, &c., will be recognized at once by those who have been to Canton. Bearers of a sedan chair, itself a perfect specimen in all its parts of ornament and utility, are in the act of carrying a native gentleman, accompanied by his pipe-bearer and footman.

Porcelain and Earthenware Manufacture.—In this department, endeavours have been successfully made to procure the best specimens of all the most expensive manufactures of the country, embracing several very ancient and highly esteemed articles. There are also those articles in common use for domestic purposes, to ornament grounds, fish-ponds, or used as flower stands, seats, &c. A very interesting fact will be developed by this section, showing that the art of porcelain manufacture has been on the retrograde for the last century or two; it will also serve to show, that many of the most ornamental and beautiful specimens are rarely, if ever, exported. Formerly, the emperors patronized the porcelain manufacture by very high premiums and extensive orders; the art has now dwindled to supplying commercial and domestic wants. There are here many hundred jars, vases, pipe-stands, and various services used by the Chinese, differing materially from those exported. The specimens of ware cracked on the surface by age, are interesting and costly. There must be several thousand pieces of fine China, including the thin egg-shell cup with its lettered inscriptions, octagon pipe-stands, three or four feet in height, inscribed landmarks, tile work, screens, &c. &c., in very numerous patterns; affording us "barbarians" new ideas on the subject of their manufactures, and probably new patterns for our artists.

Agricultural and other Instruments.—We notice among the agricultural instruments the very crude plough, that is drawn by the buffalo with his simple yoke and rope traces; the harrow, differing very materially from that of our country, is one of the accompani-

ments. There are forks, rakes, hoes, axes, shovels, spades of wood faced with iron for the sake of economy, &c.; a complete set of carpenter's and joiner's, or cabinet maker's tools; of the superiority of these over our own, we cannot say much. There is a native shoe-maker's shop complete; a blacksmith's anvil, his curious bellows, &c., comprising the complete accoutrements of the travelling smith: the entire shop of the ambulatory barber, his clumsy, short razor, cases, &c. &c. The musical instruments of the Chinese, also figure in full among the curiosities. Castings of iron of very great beauty, consisting of pots, kettles, and other cooking utensils of universal use, and which, unlike our own of the same metal, may be mended at pleasure as easily as our own tin vessels.

Here is a study of Chinese manufactures perfectly novel to an American, who will be surprised to find that the most simple operation which he has been taught to believe can be performed only by an instrument of a certain form, is equally well executed by another of a totally different figure; the flat-iron, for instance, is more like our chafing-dish than what we employ for smoothing linen. We are amused to see the New England *patent* mouse-trap, that has been used in China for ages. There are gongs, bells, metallic mirrors, and articles under this head which nothing short of a most copious descriptive catalogue would embrace.

Models of Boats.—The models of boats form a striking feature of the scene; first, we have the gorgeous flower boat with its numerous decorations, various furnished apartments of comfort and luxury, and painted and adorned in the peculiar style of the Asiatics.

Of the canal boat there are three models of different sizes, of such as are used in conveying the articles of their produce, tea, salt, grain, and manufactured articles, to and from the distant points of the extensive empire, and in loading and unloading foreign ships. They are remarkable for strength and durability.

The man-of-war boat.—These *tidewaiters'* boats, or cutters, are always cruising about with the police-officers, to keep order among the numerous residents on the water, and to enforce the revenue laws.

The san-pans, or family boats, in which it is computed about 200,000 persons constantly reside on the waters before the city of Canton and its suburbs; they are kept as clean as a milk-pail, and contain entire families, who are born and live to the end of their days on the river. This great city of boats presents a remarkable aspect; through them it would be difficult to navigate, were it not that the fleet is arranged in streets, and at night lighted up. There are also other boats; each has been made by reducing the dimen-

sions to the proper scale; in every particular, even to the employment of the same descriptions of wood, the oars, sculls, rudders, setting-poles, cordage, &c., are fac-similes of those in actual use. We are not sure that a Chinese canal boat, of a thousand years ago, might not be advantageously transferred to our own recently introduced water-ways.

[To be concluded in our next.]

BRITISH INSTITUTION

FOR PROMOTING THE FINE ARTS IN THE UNITED KINGDOM.

THE British Institution was first opened to the public on the 18th of January, 1806; and the liberal patronage bestowed upon the exhibition of painting and sculpture, encouraged the founders to persevere in their laudable efforts to establish an annual display of the works of living artists.

In 1807 the number of exhibitors amounted to one hundred and seventeen, and included most of the best artists of the time: among them appeared the names of Sir William Beechey, Northcote, Nollekens, Opie, Flaxman, Benjamin West, P. R. A., Shee, Westall, Stothard, Lawrence, Reinagle, &c. Three hundred and ten works were exhibited, and ninety-three were sold. The sum total received from purchasers was 3,924*l.* 14*s.* Among the names of the purchasers were those of the Marquis of Stafford, the Earl of Dartmouth, Lord Kinnaird, the Earl of Carlisle, the Right Hon. Charles Long, the Duke of Beaufort, Thomas Hope, Esq., &c. The Marquis of Stafford alone bought fifteen works of art.

From 1806 up to the present time the Institution has met with almost unvaried success, and may be considered to have advanced, in an eminent degree, the interests of the fine arts in the United Kingdom. During the last thirty years, public taste has improved, and a love for refinement, emanating from the contemplation of pictorial excellence, has become widely diffused throughout the country.

The directors have, for some years past, formed annual exhibitions of the works of the *old* masters, judiciously selected from most of the private collections in England. These grand displays of continental art commence after the close of the modern exhibitions, and generally afford the highest gratification to connoisseurs and men of taste. Some interesting collections have been offered to public inspection, consisting entirely of the productions of distinguished *English masters*.

In 1813 an exhibition was formed, from the collections of the nobility, of the works of Sir Joshua Reynolds. The number amounted to one hundred and forty-one, and comprised most of the finest productions of that great artist. The directors, however, regretted that

there were some other very fine specimens of the master which, from distance or other circumstances, they had not been able to obtain. They were exhibited in honour of the memory of Sir Joshua, and for the improvement of British art.

In the following year a fine collection of the works of Hogarth, Richard Wilson, Gainsborough, and Zoffani, was exhibited at the Institution. *The Rake's Progress* in eight pictures, *Marriage-à-la-mode* in six, and several others by Hogarth. There were seventy-three portraits and landscapes by Gainsborough, and eighty-seven pictures by Wilson.

An exhibition, formed exclusively from the works of Sir Thomas Lawrence, was opened in 1830, soon after his lamented decease.

G. W. N.

EASTERN PENITENTIARY, PHILADELPHIA.

THE Eastern Penitentiary, which is situated about two miles from the city of Philadelphia, stands upon an elevated site, and occupies an area of ten acres, which are enclosed by a quadrangular wall, thirty feet in height, at each angle of which there is a tower, erected originally to overlook the establishment; but, although they are not at present used, they add greatly to the beauty of the structure. The front is six hundred and seventy feet in length, and rests on an elevated basement, or terrace; the principal building in which is two hundred feet in length, with two projecting towers, fifty feet in height, that are connected by a curtain, surmounted by parapets, which is supported by pointed arches, and finished with embrasures. The entrance is an enormous gateway, at the top of which is a portcullis of massive grated bars of iron. The door is twenty-seven feet high, fifteen feet wide, and studded with large rivets: the entrance is surmounted by an octagonal tower eighty feet in height. On each side of the principal building are wing walls, which appear to be portions of the main edifice, being pierced with blank windows, narrow, and pointed at the top; the top of the walls are likewise finished in a castellated manner.—On entering through the gate there is a paved way for carriages, three hundred feet wide, with a trottoir on each side that leads to the centre building, forty feet in diameter, which is situated in the middle of the area, and is the converging point for each radius of cells: from the centre point of this building may be seen the whole range of the building appropriated for the prisoners.—Under the centre building is a place that was formerly used as a reservoir for supplying the establishment with water; but the ground-floor being of nearly an equal height with Fair Mount, from

whence the water was derived, it was abandoned, and is at present applied to the purpose of warming the prison.—The cells of the three radii on the eastern side, containing a hundred each, are one story high, eleven feet nine inches long, and seven feet six inches wide; and have a yard attached, eighteen feet long and eight feet wide, surrounded by a wall twelve feet high: the other four radii are of an improved construction, being two stories in height, and about three feet larger. The partition-walls between the cells are eighteen inches thick. The walls next to the corridor, or passage, are of the same thickness, and the external walls are two feet three inches. The entrance to the cells, in the three ranges first erected, is through the yard; but this being found inconvenient, the entrance to the four blocks last built is through a double door, one of which is of grated iron and the other of wood, and are of the thickness of the wall from each other, and open into the corridor. The establishment is warmed by means of hot water circulating through small pipes, which extend to the different parts of the building.

W. G. C.

THE BAROMETER.

WE cannot reach the higher regions of the atmosphere, but the barometer, in some respects, tells us what goes on to the very top; for it is like having in a balance a column of air the whole height of the atmosphere. As to *currents* in the atmosphere, we can judge of their direction only as high as the clouds reach. A low state of the barometer portends a storm or an earthquake. Before the great earthquake at Lisbon, the barometres sunk nearly an inch below the mean height. When the barometer is very low, the tides are unusually high. If the barometer fall during a frost, a thaw generally comes on; and if during a great heat in summer, we may expect a thunder-storm. In every well-regulated ship, there is a thermometer; and it has saved many a vessel. In the tropics, at a distance from land, a fall of one-eighth of an inch indicates a change of weather. Dr. Arnot relates an interesting case on this subject. The barometer on-board a ship fell at a time when there was no other sign of a storm; and had it not been for the little tube of mercury, not one person on board the vessel would have survived to tell the tale.

A rise of the barometer generally announces fair weather. If the latter take place immediately, it is probable it will not continue long. The theory of the barometer is very far from being well understood. Some say its hourly changes are owing to the influence of the sun on the atmosphere; but these changes take place during the whole twenty-four hours. It has been observed that, in many countries,

great quantities of carbonic acid are given out from chasms in the earth. At one place, more than six hundred thousand gallons are given out in the course of the day. These variable quantities of carbonic acid (which is a very heavy gas) must cause the weight of the atmosphere to vary at different times. In order to get the mean height of the barometer for a day, take the height at nine o'clock in the morning, and at three in the afternoon; add the heights together; and divide by two. If not particular, you need take it only once a day,—at noon. N. R.

The Gatherer.

When the body of Major André was taken up, a few years since, from its place of interment near the Hudson, for the purpose of being removed to England, it was found that the skull was closely encircled by a net-work, formed by the roots of a small tree, which had been planted near his head. H. M.

The *Times* journal says,—There is a great deal of poetry in the butter trade, as we learn from a Providence grocer, who advertises a lot "of a prepossessing colour, and sweet as morning roses newly washed with dew."

Best Age for Mutton.—The sheep is in its best condition, as food, when about five years old; an age which it is almost never allowed to attain unless when intended for the private use of the owner, and not for market. It is then rapid, full-flavoured, and firm, without being tough; and the fat has become hard. At three years old, as commonly procured from the butcher, it is well tasted, but is by no means comparable to that of five years. If younger than three years, it is deficient in flavour, and its flesh is pale. Meat which is half mutton and half lamb is very unpalatable food. M. Ude says, "Always choose mutton of a dark colour and marble-like appearance."

Women.—Women, with their bright imaginations, tender hearts, and pure minds, create for themselves idols, on whom they lavish their worship, making their hearts temples, in which the false god is adored. But, alas! the object of their best and fondest feelings generally too soon prove to be of base clay, instead of pure gold; and though pity would fain intervene, to veil its defects, or even to cherish it in despite of them, virtue, reason, and justice, combine finally to destroy it; but in the dead, too often injure the fame in which it was enshrined.—*Lady Blessington.*

Judge's Salary.—In 1466, the salary of Thos. Littleton, judge of the King's Bench, amounted to 138*l.* 13*s.* 4*d.* modern money, besides about 17*l.* 7*s.* for his fur gown, robes, &c.

Fraternal Liberty.—An orator at a recent political meeting, is said to have thundered forth this "noble sentiment":—"Mr. Chairman, if I was a Siamese twin, and my brother

was 'to her side, I'd cut the rascal off."—Overwhelming applause.

Happiness.—Our life, it is true, has its bright and its dark hours, yet none are wholly obscured, for when the sun of happiness is set, the reflected moonlight of hope and memory are still around us.

Zoological Gardens.—The gardens of the Zoological Society in the Regent's Park have sustained another loss, in the fine female oran, which has been in their possession upwards of eighteen months, and died on Wednesday morning, June 8, 1839.

Magnanimity.—Of all virtues, magnanimity is the rarest. There are a hundred persons for one who willingly acknowledges it in another. When a man misses anything, his first idea is that somebody has stolen it; though he ascertains, ninety-nine times in a hundred, that the loss is from his own carelessness.

Money is so scarce in New Orleans that when two dollars meet, their owners are obliged to introduce them to each other, they are such strangers.—*New York Paper.*

Chudleigh.—A curious discovery of a range of caverns was made last week, in Chudleigh Kock, in consequence of a terrier dog getting into a fissure in pursuit of a rabbit. The dog was heard at various times to bark for more than a week, and as it was almost impossible to extricate him, it was attempted to destroy him by burning brimstone. On the 15th day after the dog's entombment, his moans were plainly heard by many persons, when a further endeavour was made in vain to extricate him. A lad, on the following day had the courage, with a rope affixed to him, and two lanterns, to enter the chasms, and, after two hours, working a passage of 30 feet, he descended into a dry chamber about 30 feet square, and 63 feet below the opening, where he found the dog dead, but still warm. From an aperture in this cavern gushed a stream of air leading into another cavern, which is supposed to be still deeper, as the boy had not rope enough to descend. This range of caverns is beneath those where Professor Buckland many years since discovered some extraordinary antedeluvian remains.—*Exeter Gazette.*

SOUND versus SENSE:

(For the Mirror.)

(Written beneath a portrait of Pope Pius VI.)

All popes should pius be—this pope is said

To have been pius both alive and dead:

But, had he pius been, we could not hope,

Though pius living, he'd die pius pope!

B. C.

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